

performances

THE  OLD GLOBE

JULY 2019

The Tale of
DESPEREAUX

— A NEW MUSICAL —



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Tale of Despereaux. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

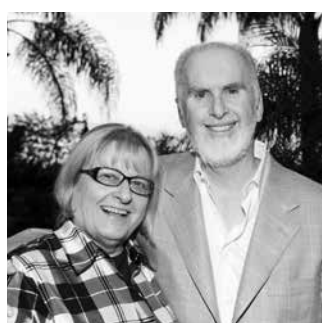
OUR THANKS

PRODUCTION SPONSORS



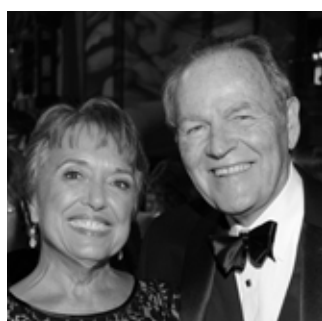
PETER COOPER AND ERIK MATWIJKOW

Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe's Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at UCLA School of Law. Peter has sponsored many productions at the Globe, including *Vanya and Sonia and Masha and Spike*; *Kiss Me, Kate*; *Camp David*; *Picasso at the Lapin Agile*; *Dr. Seuss's The Lorax*; and *Barefoot in the Park*. Erik Matwijkow is a native of Buffalo, New York and has lived in San Diego since 1992. A decorated veteran, he served in the U.S. Navy on the USS *Midway* in the Persian Gulf War. He worked as a HIV-prevention educator at The San Diego LGBT Community Center for over five years, and he has been working at UC San Diego as a graphic designer since 2001. Erik enjoys photography, traveling, growing rare plants, and the arts.



SILVIJA AND BRIAN DEVINE

For Silviya and Brian Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans the nation and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company, and Washington DC's Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silviya joined our Board of Directors in 2012. In addition to theatre, Silviya and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silviya formerly served—as well as multiple charities for education. In 2016, Brian retired as Chairman Emeritus of the Board of Petco, and the Devines remain strong advocates for animal welfare organizations, including San Diego Humane Society.



HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars in the 1980s, subscribing with their two children. The children went off to college, and Hal and Pam gained new insights by attending performances with Post-Show Forums. Hal served as the Globe's Board Chair from 2011 through 2014, a voyage of discovery that reinforced for the couple the vital role that The Old Globe plays in the cultural and economic life of San Diego. Hal and Pam brought to the 2018 Shakespeare Festival opening-night performance of *The Tempest* their entire family of 10, including four grandchildren, for whom theatre matters.

GLOBE GUILDERS

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, the Globe Guilders have been an essential part of the Globe family for over 60 years. The organization has more than 200 members who volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community, to welcoming cast, crew, and staff with brunch at the first rehearsal for each production, to "adopting" each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and conduct activities on our Copley Plaza during December Nights, and many of them can be found volunteering in the Globe's administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show, presented with Neiman Marcus, that raises over \$100,000 to support the Globe's artistic and arts engagement programs. The Guilders are always happy to welcome new members; you can find more information at www.GlobeGuilders.org.



For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

ARTIST SPONSORS

Artist Sponsors for Marc Bruni (co-director)

SUE AND EDWARD "DUFF" SANDERSON

Sue and Duff Sanderson are delighted to sponsor Marc Bruni as he co-directs *The Tale of Despereaux*. The Sandersons enjoy theatre and are longtime subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Duff was a partner at McKinsey & Company and an Executive Vice President at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Duff previously chaired the board of Pacific Ridge School, and he recently stepped down as Chair of SAIC after 17 years of service on the board. Sue, in addition to serving on The Old Globe's Board of Directors, is on the board of Worldreader.org, an organization working to improve literacy through digital devices in the developing world.

Artist Sponsor for PigPen Theatre Co. (book, music, lyrics, co-directors)

JEANETTE STEVENS

A Chicago native, Jeanette Stevens was initially engaged in the arts as a devoted, passionate student of dance. After graduating from Indiana University, she moved to California and enjoyed a 10-year career teaching in public and private elementary schools. Dance remained a fascination, along with travel and an ever-expanding involvement in many other arts disciplines. Jeanette retired from a public relations career at San Diego Gas & Electric and currently serves on the boards of both San Diego Youth Symphony and La Jolla Music Society. She continues to engage enthusiastically with arts organizations nationwide. A longtime Globe subscriber and patron, Jeanette remains in awe of this theatre's unique artistry, leadership, community outreach, and exhilarating shows. She remains enduringly grateful for being so warmly and enthusiastically welcomed into the Old Globe family.

PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

Special thanks to the County of San Diego Board of Supervisors.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

For County of San Diego:
www.sandiegocounty.gov/content/sdc/general/bos.html

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

- | | | | |
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OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

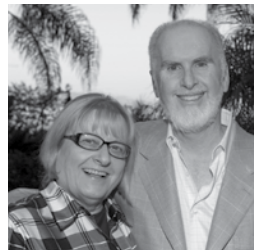
Artistic Angels (\$200,000 and higher annually)



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Benefactors (\$100,000 to \$199,999)



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†Charter Sponsor since 1995
*In memoriam

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create productions on the three stages and programs in the community.

— \$25 million and higher —
Donald* and Darlene Shiley

— \$11 million and higher —
Conrad Prebys*
City of San Diego Commission for Arts and Culture

— \$9 million and higher —
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Anonymous (1)

*In memoriam

SAVE THE DATE

2019 GLOBE GALA

WHERE BLACK TIE MEETS TIE-DYE

SEPTEMBER 21, 2019

The Year's Best Party

Supporting the Artistic and Arts Engagement Programs of The Old Globe

Co-Chairs Ellise Coit and Karen Tanz

Thanks to These Generous 2019 Globe Gala Underwriters:

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LURIE MITCHELL AND BRENT WOODS

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VICKI AND CARL ZEIGER

List current as of June 14, 2019.

Underwriting opportunities are available. Contact Eileen Prisby at (619) 684-4146 or eprisby@TheOldGlobe.org.

OUR THANKS



Welcome to The Old Globe!

One of the Globe's core values is inclusion, which means that we strive to welcome and reflect all the communities of San Diego in our theatres and on our stages. We want to engage community members of all ages, and in recent years, we have produced shows designed with both adults and children in mind. A story like *The Tale of Despereaux* becomes a

magical experience for all of us when brought to the stage. We hope you—and any young people you may have brought with you—enjoy Despereaux's thrilling exploits!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated

populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. **Right now, thanks to an anonymous donor, all new and increased gifts are being matched dollar for dollar.** Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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Carolyn Yorston-Wellcome
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[°]In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

THE PLAY

FROM BARRY

The Tale of Despereaux brings together many exciting strands of recent Globe programming, all of which express this theatre's values in clear and strong terms.

First, this charming and innovative show heralds the return of PigPen Theatre Co. to our stage. Their beguiling *The Old Man and The Old Moon* was one of the hits of our 2017 season. It showcased all the things that make this special company so renowned: their commitment to fable-like storytelling, their brilliant original music and thrilling musicianship, and the way they fuse traditional stage methodology with a sensibility that's resolutely of this moment. Working with this collective of seven actor/musicians is energizing for the Globe. The spirit of collaboration and generosity that infuses every second of their work expands beyond their rehearsal room and brings out the best in every area of our institution.

Second, *Despereaux* continues the Globe's determination to make work for multigenerational audiences. From *Dr. Seuss's The Lorax* last summer, to Fiasco Theater's *Into the Woods*, to *The Grinch* (of course), and even to the work of our Arts Engagement Department with community-based organizations in neighborhoods around San Diego, we demonstrate that the theatre can be a potent way to make connections between young people and the generations that precede them. And while *The Grinch* really is calibrated specifically to entertain young people, the rest of our work in this area is, as I experience it, sophisticated and grown-up theatre that also works for kids. This is how the Globe imagines multigenerational theatre experiences: they are conceived and executed at the highest level of artistry and stand on their own with all the rest of the theatre we make, but they include points of entry for our youngest constituents in the hope of introducing them to an art form that they will enjoy for the rest of their lives.

The Tale of Despereaux is an exemplar of this "work for grown-ups that kids can love" approach. I first read Kate DiCamillo's famous novel with my daughter when she was assigned it in school. Talking mice? A princess in distress and a daring rescue? Perfect for kids, I thought. But what struck me most was how adult the story's themes were, and how daring was the structure of the storytelling. DiCamillo juggles multiple narratives and weaves them in and out of each other with the skill of Dickens. The blunt way she explores notions such as revenge, punishment, despair, and honor make her a kind of Dostoevsky of children's literature.

The members of PigPen read DiCamillo with uncommon sensitivity and, clutching their copies of Bruno Bettelheim's *The Uses of Enchantment*—the classic work on how fairy tales and fables combine darkness and light in order to help children process unconscious trauma—they translate the essence of the story into a brand new medium. Chiaroscuro—the juxtaposition of light and shadow in visual art—is a key idea in *Despereaux* and a great metaphor for Bettelheim's theories of the adolescent imagination. PigPen's particular achievement here is to forge from their own magical stagecraft a perfect expression of DiCamillo's simple tale and complex structure. I marvel at its philosophical richness even as I giggle at its goofiness. That's the hallmark of great theatre.

One more way in which *Despereaux* embodies the values of the Globe at its best is through the caliber of people working on it. Our friends at Universal Theatrical Group, led by Chris Herzberger, Lowe Cunningham, and Brian Hedden, are now like family at the Globe, and they model for us what a successful collaboration with the commercial theatre can look like. Their partner, Allison Thomas, is another close friend; she produced the Universal film of *Despereaux*, and her wisdom has been indispensable. PigPen demonstrated wisdom as well when they made an important decision to bring on some new collaborators for this production. Chief among them is the director Marc Bruni, a Broadway regular with a deft comic touch, a diplomatic manner, and a theatrical imagination as sharp and precise as any we've had at the helm of a Globe show. Marc and PigPen recruited four gifted musical theatre performers to join the band, and they enhance the proceedings beyond measure. And as always, the designers behind this work are at the very top ranks of our country's stage talent. This truly striking gathering of great artists is itself a palpable expression of what makes the Globe such a powerful force in the American theatre, and I am proud as can be to witness the ways in which their work represents our company at its best.

Thanks for coming. Enjoy the show.

Barry

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

in association with Universal Theatrical Group

PRESENTS

THE TALE OF DESPEREAUX

BOOK, MUSIC, AND LYRICS BY
PIGPEN THEATRE CO.

Based on the novel by Kate DiCamillo and the Universal Pictures film

Jason Sherwood
SCENIC DESIGN

Anita Yavich
COSTUME DESIGN

Isabella Byrd
LIGHTING DESIGN

Nevin Steinberg
SOUND DESIGN

Lydia Fine and
Nick Lehane
SHADOW SEQUENCES AND
PUPPETRY DESIGN

Jennifer Jancuska
CHOREOGRAPHY

Christopher
Jahnke
MUSIC DIRECTOR AND
ADDITIONAL ARRANGEMENTS

Tara Rubin
Casting/Merri
Sugarman, CSA
CASTING

Libby Unsworth
PRODUCTION
STAGE MANAGER

DIRECTED BY
MARC BRUNI AND PIGPEN THEATRE CO.

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center

July 6 – August 11, 2019

CAST
(in alphabetical order)

LESTER.....Alex Falberg*
FURLOUGHBen Ferguson*
LOUISE, MOST HIGH HEAD MOUSE Curtis Gillen*
PRINCESS PEA, MERLOT.....Taylor Iman Jones*
LIBRARIAN, PRISONER Ryan Melia*
MIGGERY SOW, ANTOINETTE, QUEEN ROSEMARY..... Betsy Morgan*
DESPEREAUX Bianca Norwood*
BOTTICELLI.....Matt Nuernberger*
ROSCURO Eric Petersen*
KING PHILLIP Arya Shahi*
STAINED-GLASS KNIGHTDan Weschler*

SWINGS Michael Louis Cusimano*,
Natasha Harris, Devon Hunt

Production Stage ManagerLibby Unsworth*
Assistant Stage ManagerBenjamin Blaine Hawkins*

SETTING
The Kingdom of Dor.

There is no intermission.

PRODUCTION STAFF

Fight Coordinator Jake Millgard
Assistant Director Tyrone Phillips
Assistant Choreography Danielle Burdick
Associate Scenic Design Connor Munion
Assistant Scenic Design Eileen McCann
Resident Associate Costume Design Charlotte Devaux
Associate Costume Design Cole McCarty
Associate Lighting Design Aaron Tacy
Assistant Lighting Design Jason Bieber
Assistant Sound Design Connor Wang
Production Assistant..... Rachel Kaplow
Script Assistant Alana Fineman
Script Assistant Amy Funder
Stage Management Intern..... Lindsey Gartner
Stage Management Intern..... Jordan E. Moore
Fight Captain Arya Shahi*
Dance Captain Michael Louis Cusimano*

For Universal Theatrical Group, Co-Producer Allison Thomas

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Living in the KINGDOM OF DOR



PigPen Theatre Co. Photo by Thom Kaine.

The members of PigPen Theatre Co. talk about the process of creating their new show *The Tale of Despereaux* and bringing Kate DiCamillo's beloved novel to life.

Interview by Danielle Mages Amato



How did this project come to you? Is it the first time the company is engaging with and telling a story you didn't write yourselves?

In 2013, we were performing our first-ever regional theatre production of *The Old Man and The Old Moon* at Writers Theatre in Chicago. Chris Herzberger from Universal Theatrical Group saw the show and asked us if we would be interested in adapting *The Tale of Despereaux* for the stage. We agreed and started working on the script in earnest in 2016. And yes, it's our first time adapting source material!

Why *The Tale of Despereaux*? What made it a project you were passionate to work on?

We cherished the story when we read it as children, and it revealed an incredible depth of wisdom when we reread it as adults. We were thrilled that a few of the more iconic plot elements would fit our style of storytelling beautifully. Despereaux's search for "the honey-sweet sound" and Roscuro's love of the light inspired us to reexamine our music and shadow puppetry through their respective lenses.

We also share Kate DiCamillo's love of repurposing and redefining storytelling tropes. Despereaux learns of knights, dragons, villains, and heroes early in his journey, but by the time we've reached our conclusion, all those simple ideas have revealed their complexities. What is the most heroic thing Despereaux can do when no one is happy with the law of the land and people seem to be retreating into isolated and fragmented communities? It's a question that has grown even more relevant in the short time we've spent with the tale.

What's your creative process like as a company? Did you work differently on this project?

Our process tends to change from project to project—the story steers us in a direction that ends up being more fruitful than recreating an old process ever would. That being said, the first three years on *Despereaux* involved a lot of group brainstorming, improvising on our instruments, and eventually sharing individual songs or skits. We had the advantage of being on the road with *The Old Man and The Old Moon* while also creating a new show called *The Hunter and The Bear*, which meant we were constantly thinking of which visual and aural techniques might work in *Despereaux*'s world while also being able to identify new ideas and concepts we could try out in the Kingdom of Dor.

The show, and therefore our process, changed more substantially when we started leaning toward a more traditional musical-theatre soundscape. As the songs and script began to solidify, we realized we were creating space for storytelling elements that we've never had in our shows before. This led to us seeking out an abundance of musical-theatre experience on our creative team. Once we had Marc Bruni on board to co-direct, and then started filling the team with a good mix of familiar and fresh collaborators, the seven of us became students all over again. Throughout our fall and spring design workshops, summer rehearsals, and even tech, we continued to refine this new world until it felt equal parts Kingdom of Dor and PigPen.

For Globe audiences who have seen your previous work here, what will they see that's similar to what you've done on stage before, and what's new?

That's actually a question we'd love to ask our audiences! It's very hard to tell from the inside, after spending years with this story and script, what will feel new or familiar to a hardened PigPen adventurer. We've certainly retained many elements of storytelling we've always loved—things like puppetry, shadow play, quick lighting shifts, folk music, Foley sound effects, onstage musicians, and ensemble work.

But we've also tried plenty of new things! First and foremost, inviting four incredible new performers to play in this magical world with us. We've been writing for ourselves for so long, we got used to the strengths and limitations of the same seven people. With new talent and energy onstage, we had a whole new range of possibilities to explore. We also wanted to double down on some of the synchronized movement work we started exploring in our earlier shows, so we brought on an incredible choreographer, Jennifer Jancuska, to help us elaborate upon that language. Our years on the road as a band spoiled us when it came to the full sound of PigPen the band, so we tried to employ those lush orchestrations as often as we could. In the end, we're hoping *The Tale of Despereaux* will follow in the footsteps of our previous work, feeling old and new at the same time.

(continued on page 12)

PigPen Theatre Co. members Dan Weschler, Arya Shahi, Ben Ferguson, Matt Nuernberger, Curtis Gillen, Ryan Melia and Alex Falberg in *The Old Man and The Old Moon*, which played at The Old Globe in 2017.



PHOTO BY MONICA SCHIPPER/GETTY IMAGES.



Director Marc Bruni with Eric Petersen, Arya Shahi, Matt Nuernberger, Dan Weschler, and Ryan Melia in the rehearsal room for *The Tale of Despereaux*. Photo by Chanel Cook.

(continued from page 11)

The book and film of *The Tale of Despereaux* are usually seen as being for children. Did you grapple with that aspect of the story during your creative process? Do you consider what you've made a children's show?

We didn't grapple with it any more than we have on all our other shows. Each of those stories deals with life, love, and loss. But we've never classified any of them as children's shows or adults' shows. We leave that decision to the marketing folks, and we've drawn wildly different crowds from place to place as a direct result. We have always wanted to create shows that might inspire friends our own age to see the world a little differently, shows that they would be eager to invite their families to see. We've always had an enormous amount of respect for stories that can resonate with children and adults alike. If a story doesn't connect with an adult, why would they want to share it with their child? And if a story doesn't connect with a child—well, where's the fun in that?

What have been the challenges of dealing with the interactions of so many types (and sizes!) of characters: mice, rats, people? How have you tackled that issue?

The first five years of development were spent training live mice for the production, but ultimately we chose to go back to puppets. The smaller the actor, the bigger the ego, you know?

Jokes aside, the scale shifts were some of the first visual challenges we worked on. We staged and explored multiple methods with the intention of finding the best one, but we ended up sprinkling most of them in throughout the show. Each scene or circumstance in the story where an animal interacts with a human is emotionally different, so why would we portray them the same way? In the end, theatre is a vehicle that relies on the imagination and the suspension of disbelief. Anytime we can trigger the former, the latter follows gladly.

What has been the most fun part of the process?

Design workshops are always a huge step forward. Getting the story off the page and into the tangible world changes everything. This is where the work of the creative team really flourishes and we get to be inspired again. Perhaps a discovery made with a puppet for a moment in the second-to-last scene changes the costuming needs for a different character three scenes earlier, and because of that costume change we start to imagine a new way for the character to move through the world. In our heads, the show is a long series of possibilities and options, but in workshops and rehearsals, we start to make choices. Those choices accumulate, and suddenly we find ourselves with a brand new show. It's a magical feeling.

What do you hope the experience of the show is like for audience members?

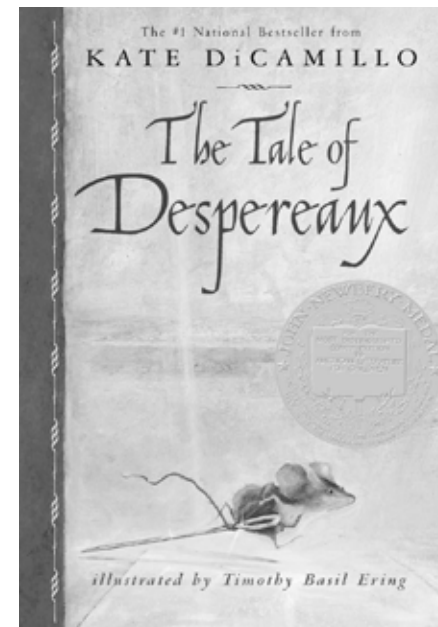
We hope that people will enjoy their time in the Kingdom of Dor and that they might go home a little more curious, a little more forgiving, a little more heroic. ■

(left) Set design rendering from scenic designer Jason Sherwood.

Making Stories Sing:

Taking *The Tale of Despereaux* from Page to Screen to Stage

By Danielle Mages Amato



"Stories are light. Light is precious in a world so dark."

So writes Kate DiCamillo in her 2003 novel *The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread*. The novel is a fairy tale about knights and princesses; it's an unlikely hero's journey with a mouse as the protagonist; and it's a moving parable of forgiveness. But most of all, *The Tale of Despereaux* is a love letter to stories and the light they bring into the lives of those who need them most.

DiCamillo made her publishing debut in 2000 with *Because of Winn-Dixie*, the uplifting story of a 10-year-old girl who adopts a stray dog and transforms her small-town community. *The Tale of Despereaux* was DiCamillo's third novel, and the first to win her children's literature's highest accolade, the Newbery Medal. Since then, she has written nearly 20 books and has won a second Newbery, for her 2014 novel *Flora and Ulysses*.

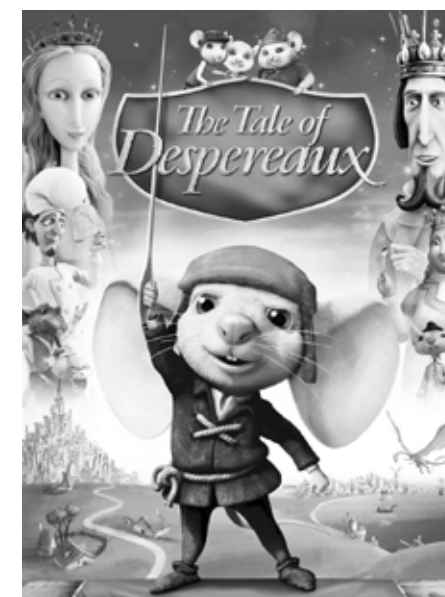
In 2008, Universal Pictures released an animated film adaptation of *The Tale of Despereaux*. The film, produced by Gary Ross and Allison Thomas, featured a starry cast of voice actors, including Matthew Broderick as Despereaux, Dustin Hoffman as Roscuro, and Emma Watson as Princess Pea.

(Interestingly, DiCamillo's only other novel to be adapted to film, *Because of Winn-Dixie*, has also been adapted into a musical. That musical, with music by Duncan Sheik and book and lyrics by Nell Benjamin, also premieres this summer, at Goodspeed Musicals in Connecticut, at exactly the same time that *The Tale of Despereaux* is running at The Old Globe.)

Asked what inspired her to write a book about a mouse in the first place, DiCamillo said: "I have many rodent-like qualities. I'm small and sneaky, and I tend to make squeaky noises when I'm surprised or outraged or delighted. I've often been compared to a mouse, so it's no surprise to me that I should write a story about one."

The Tale of Despereaux, like all of Kate DiCamillo's novels, is marked by sadness as well as joy. Her writing blends dark and light in a kind of painterly chiaroscuro that is reflected in the character of Roscuro (short for Chiaroscuro) himself. Writing recently in *Time* magazine, DiCamillo addressed her feeling that children's literature has a "sacred duty" to tell the truth about life, even when that truth is painful and difficult. In this vein, she cites as her inspiration E. B. White, whose novel *Charlotte's Web* has been beloved by generations of children. DiCamillo writes:

I have tried for a long time to figure out how E. B. White did what he did, how he told the truth and made it bearable. [...] The only answer I could come up with was love. E. B. White loved the world. And in loving the world, he told the truth about it—its sorrow, its heartbreak, its devastating beauty. He trusted his readers enough to tell them the truth, and with that truth came comfort and a feeling that we were not alone. ■

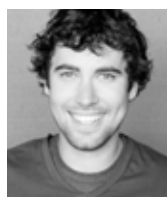


**MICHAEL LOUIS CUSIMANO**

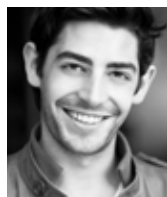
(Swing) is an actor and singer who has been seen on many stages around San Diego since relocating from New York three years ago. His Southern California credits include Guy in *Once* and Will Bloom in *Big Fish* (Lamb's Players Theatre), Lancelot in *Spamalot* (Moonlight Stage Productions), Dan in *Homos, or Everyone in America* and *This Beautiful City* (Diversions Theatre), Riff Raff in *The Rocky Horror Show* and Bruce Granit in *On the Twentieth Century* (Cygnet Theatre Company), Orpheus in *Metamorphoses* (Ensemble Theatre Company), Clown in *The 39 Steps* (Glendale Centre Theatre), and Danny Zuko in *Grease* (Cabrillo Music Theatre). Cusimano's New York City credits include Marcus in *Titus Andronicus*, Dr. Barnes in the world premiere of *The Haunted Train*, and *Chien de Moi* (La MaMa). He also appeared on television in "Devil in the Details" for Investigation Discovery. Cusimano is a B.F.A. graduate of Carnegie Mellon University School of Drama. @koozimano on Instagram.

**ALEX FALBERG**

(Lester), originally from Kharkov, Ukraine, is thrilled to be back in San Diego. He is over the moon to be attending Bela Fleck's second annual Blue Ridge Banjo Camp later this summer. His credits include *The Hunter and The Bear* (Writers Theatre), *The Old Man and The Old Moon* (The Old Globe), and *Pericles* (Theatre for a New Audience). His television credits include "Daredevil" (Netflix) and *The Men Who Built America* (History). He is excited to be in development with Caroline Watt on an upcoming holiday show called *Juanita and the Shepherd*. (For more information, please see the bio for PigPen Theatre Co. on page 15.)

**BEN FERGUSON**

(Furlough) was born and raised in Austin, Texas and received his B.F.A. in Acting alongside the rest of PigPen at Carnegie Mellon University before moving to New York City. He has since created and performed shows with PigPen such as *The Nightmare Story*, *The Mountain Song*, *The Old Man and The Old Moon*, and *The Hunter and The Bear*. @benstagramferguson. (For more information, please see the bio for PigPen Theatre Co. on page 15.)

**CURTIS GILLEN**

(Louise, Most High Head Mouse), originally from Pittsburgh, Pennsylvania, has appeared Off Broadway in *The Old Man and The Old Moon* and in *Pericles* directed by Trevor Nunn. His other PigPen credits include *The Mountain Song*; *The Nightmare Story*; and most recently *The Hunter and The Bear* at Writers Theatre in Chicago. His film credits include *Ricki and the Flash* and *HairBrained*. He graduated with a B.F.A. in Acting from Carnegie Mellon University, where he was destined to find these lifelong collaborators. (For more information, please see the bio for PigPen Theatre Co. on page 15.)

**NATASHA HARRIS**

(Swing) is grateful to be working with The Old Globe and PigPen Theatre Co. on this brand new production. Her regional credits include *The Cocoanuts*, *The Taming of the Shrew*, *Measure for Measure*, and *Into the Woods* (Utah Shakespeare Festival), *Three Sisters*, *Peter Pan*, *Hairspray*, and *West Side Story* (Pacific Conservatory Theatre), *Seven Brides for Seven Brothers* (McCoy Rigby Entertainment), and *The All Night Strut!* (Oregon Cabaret Theatre). She received her B.A. in Drama at UC Irvine. natasha-harris.com.

**DEVON HUNT**

(Swing), an M.F.A. Musical Theatre student at San Diego State University, is thrilled to be making his debut at The Old Globe in this fantastic show. He most recently appeared in the company of *The Producers* at Moonlight Stage Productions. A classically trained pianist and conductor, he has worked as an assistant music director under Robert Meffe at SDSU. His other acting credits include Grasshopper in SDSU's production of *James and the Giant Peach*, Lumiere in *Beauty and the Beast*, Seaweed J. Stubbs in *Hairspray*, Oberon in *A Midsummer Night's Dream*, and *Thoroughly Modern Millie*. He also holds a Master of Music degree in piano performance from University of Maryland. devonhuntonstage.com.

**TAYLOR IMÁN JONES**

(Princess Pea, Merlot) is so excited to be making her Old Globe debut. She has appeared on Broadway in the original casts of *Head Over Heels* and *Groundhog Day*. She was recently seen in *The Who's Tommy* at The Kennedy Center, and she toured nationally with *American Idiot*. As a California native she has performed regionally in *The Unfortunates* (American Conservatory Theater), *Stage Kiss* (San Francisco Playhouse), *Spring Awakening*, *Smokey Joe's Cafe*, and *Lucky Stiff* (Center REpertory Company), *The Wiz* and *Mary Poppins* (Berkeley Playhouse), *Lizzie* (Ray of Light Theatre), *Hookman* (Z Space), and *West Side Story* (Broadway by the Bay). taylorimanjones.com, @taylorimanjones.

**RYAN MELIA**

(Librarian, Prisoner) is excited to be back at The Old Globe, where he was last seen with the rest of PigPen in *The Old Man and The Old Moon*. His other shows created by PigPen include *The Nightmare Story*, *The Mountain Song*, and *The Hunter and The Bear*. He also performed with PigPen in *Pericles* at Theatre for a New Audience, directed by Sir Trevor Nunn. (For more information, please see the bio for PigPen Theatre Co. on page 15.)

**BETSY MORGAN**

(Miggery Sow, Antoinette, Queen Rosemary) was last seen at The Old Globe in Michael John LaChiusa's new musical *Rain*. She has spent over a decade working with LaChiusa, originating the roles of Tricia Nixon and Susan Ford in *First Daughter Suite* at The Public Theater, Louisa in *Rain*, and Leslie in *Giant* at Signature Theatre. Morgan earned a Lucille Lortel Award nomination for her portrayal of Pirelli and Beggar Woman in Barrow Street Theatre's production of *Sweeney Todd*. She also recently appeared as

Mrs. Walker in *The Who's Tommy* at Denver Center for the Performing Arts Theatre Company and Julie Jordan in *Carousel* at Arena Stage. She was in the original Broadway companies of *The King and I* (2015 revival), *Les Misérables* (2014 revival), *A Little Night Music* (2009 revival), *The Little Mermaid*, and *High Fidelity*, as well as the original Off Broadway companies of *Found* (Atlantic Theater Company), *The Fantasticks* (2006 revival), and *Bernarda Alba* (Lincoln Center Theater). She recreated the role of Fantine in the 25th anniversary tour of *Les Misérables*. She was seen on television in "Flight of the Conchords."

**BIANCA NORWOOD**

(Despereaux) is a proud California native and a graduate of the acting program at Pacific Conservatory Theatre (PCPA). Norwood is currently a second-year student at The Juilliard School. *The Tale of Despereaux* marks Norwood's professional debut.

**MATT NUERNBERGER**

(Botticelli), a Chicago native, graduated from Carnegie Mellon University. His previous credits include *Pericles* directed by Trevor Nunn (Theatre for a New Audience), *A Little More Alive*, *Pocattello*, and *Tape* (Williamstown Theatre Festival), *The Old Man and The Old Moon* (The New Victory Theater, The Old Globe, Writers Theatre, Williamstown Theatre Festival, ArtsEmerson, Wallis Annenberg Center for the Performing Arts, City Theatre, The Gym at Judson), and *The Hunter and The Bear* (Writers Theatre). His film credits include *Ricki and the Flash*, and his voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

Theatre, Williamstown Theatre Festival, ArtsEmerson, Wallis Annenberg Center for the Performing Arts, City Theatre, The Gym at Judson), and *The Hunter and The Bear* (Writers Theatre). His film credits include *Ricki and the Flash*, and his voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

**ERIC PETERSEN**

(Roscuero) has appeared on Broadway as Dewey in *School of Rock*, Brick in the original cast of *Escape to Margaritaville*, Shrek standby in *Shrek The Musical*, and Ted in *Peter and the Starcatcher*. He appeared in national tours as Shrek in *Shrek The Musical* and William Barfee in *The 25th Annual Putnam County Spelling Bee*, as well as Buddy in *Elf* at Madison Square Garden. Petersen's television and film credits include "Kirstie" (series regular), "The Big Bang Theory," "Modern Family," "NCIS," "CSI: Crime Scene Investigation," "Law & Order," "GCB," and *The Brittany Murphy Story*; Disney Channel's "Jessie," "Sydney to the Max," "Kirby Buckets," and "Pair of Kings"; and Netflix's Coen Brothers film *The Ballad of Buster Scruggs*. He has also appeared in multiple concerts at famed New York City venue 54 Below. He is a Bradley University graduate. EricPetersenOnline.com, @ericpetersen44, on Twitter, @ericpete and @theportlygentleman on Instagram.

**ARYA SHAHI**

(King Phillip) was raised in Tucson, Arizona. He is a member of the #BARS Workshop at The Public Theater in New York, and he co-created the poetry visual-art project @inboxart on Instagram. Alongside his dearest friends, he co-created PigPen's *The Hunter and The Bear*, *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story*. His additional credits include the film *Ricki and the Flash* directed by Jonathan Demme, Off Broadway's *Pericles* directed by Sir Trevor Nunn, Off Broadway's *Exile* directed by Lisa Peterson, and the video game *1979 Revolution*

directed by Navid Khonsari. He received his B.F.A. in Acting from Carnegie Mellon University. aryashahi.com, @aryashahi. (For more information, please see the bio for PigPen Theatre Co. on this page.)

**DAN WESCHLER**

(Stained-Glass Knight) grew up in Hershey, Pennsylvania before studying acting at Carnegie Mellon University. After receiving his B.F.A., he moved to New York. His theatre credits include *The Hunter and The Bear* (Writers Theatre), *The Old Man and The Old Moon* (Williamstown Theatre Festival, The New Victory Theater, Writers Theatre, The Gym at Judson), *The Mountain Song* and *The Nightmare Story* (PigPen Theatre Co.), *Pericles* (Theatre for a New Audience), and *American Realism* (The Invisible Dog, San Diego Museum of Art). (For more information, please see the bio for PigPen Theatre Co. on this page.)

PIGPEN THEATRE CO.

(Book, Music, Lyrics, Co-Directors) last performed at The Old Globe in *The Old Man and The Old Moon* in 2017. They began creating their unique brand of theatre, music, and film as freshmen at Carnegie Mellon University's School of Drama in 2007. They have since produced their original plays in New York City and toured the country, earning them Critic's Picks from *The New York Times*, *Time Out New York*, *Chicago Tribune*, *Chicago Sun-Times*, *The Boston Globe*, and many more, ranking them in the top 10 theatrical events of 2011, 2012, 2013, and 2016. They were the first group to win the New York International Fringe Festival's top honor for a play two years in a row (2010 and 2011), and they have since gone on to win IRNE (2012, 2015) and Joseph Jefferson Awards (2014) for their theatrical productions. In 2016, Sir Trevor Nunn invited PigPen to be a part of his first American acting company for a production of Shakespeare's *Pericles*. PigPen's debut album, *Bremen*, was named No. 10 album of the year in The Huffington Post's 2012 Grammy Awards preview, sending PigPen on tour playing to sold-out crowds across the country. *American Songwriter* premiered their follow-up EP, *The Way I'm Running*, in 2013 while the band was playing a series of concerts that became one of the most popular residencies of the past decade at the legendary Schubas Tavern in Chicago. In 2015, PigPen released their sophomore album, *Whole Sun*; performed at Mumford & Sons's return to the Gentlemen of the Road festival; and made their feature film debut in Jonathan Demme's *Ricki and the Flash* starring Meryl Streep. In addition to *The Tale of Despereaux*, they are creating a musical based on Sara Gruen's beloved novel *Water for Elephants* (in collaboration with Rick Elice). In 2020, they will premiere their first interactive theatrical experience, *The Phantom Folktales*, for Richard Branson's groundbreaking cruise line Virgin Voyages.

MARC BRUNI

(Co-Director) is currently represented on Broadway and U.S. tour with the Tony, Olivier, and Grammy Award-winning *Beautiful: The Carole King Musical*. He won the Helpmann Award for Best Direction of a Musical for its Australian production, and the show has also played the West End, U.K. tour, and Japan. His other credits include *Paint Your Wagon*, *Pipe Dream*, *Fanny*, and *Hey, Look Me Over!* (City Center Encores!), *The Music Man* and *How to Succeed in Business Without Really Trying* (The Kennedy Center), *Old Jews Telling Jokes* (New York and Chicago; Joseph Jefferson Award nomination), *Roman Holiday* (Golden Gate Theatre), *Trevor* (Writers Theatre; Jeff Award nomination), *The Explorers Club* (Manhattan Theatre Club), *The Sound of Music* (Lyric

Opera of Chicago), *Other People's Money* (Long Wharf Theatre; Connecticut Critics Circle Award nomination), *Presto Change-O* (Barrington Stage Company), and *Ordinary Days* (Roundabout Theatre Company). He has directed nine musicals for The Muny in St. Louis, most recently *My Fair Lady* and *Singin' in the Rain*, and he has twice been nominated for Kevin Kline Awards. He is a proud member of Stage Directors and Choreographers Society and a graduate of Dartmouth College.

JENNIFER JANCUSKA

(Choreography) is currently working on Broadway as Resident Choreographer/Dance Supervisor of *Hamilton*. As choreographer, she is developing *Hood* with Mark Brokaw; *Anne of Green Gables*, *A New Musical* with Matte O'Brien and Matt Vinson; and *Johnny and the Devil's Box* with Douglas Waterbury-Tieman. As creative director and choreographer of Jennifer Jancuska + The BringAbout, she produces development platforms via A•STIR Lab, The BringAbout Salon, and BC Beat. As a choreographer and associate choreographer/director, her work has been seen at Madison Square Garden, The Public Theater, New York City Center, Skirball Cultural Center, Dallas Theater Center, Royal George Theatre, Flat Rock Playhouse, Trinity Repertory Company, Theater for the New City, and The Drama League. Jancuska has taught at New York University, Syracuse University, Ithaca College, Pace University, University of the Arts, College of Charleston, and Shanghai Theatre Academy. She is a graduate of Cornell University. jenniferjancuska.com, @jencuska.

CHRISTOPHER JAHNKE

(Music Director and Additional Arrangements) orchestrated the Broadway and/or London productions of *King Kong*, *Legally Blonde*, *Cry-Baby*, *Grease* (2007 revival), *Dessa Rose*, *A Man of No Importance*, *Dear Evan Hansen* (additional orchestrations, with Alex Lacamoire), Stiles and Drewe's *The Wind in the Willows*, *The Gershwins' Porgy and Bess* (Tony Award nomination for Best Orchestrations), and *Les Misérables* (new orchestrations, performed worldwide since 2006). His other orchestrations include *Do You Hear the People Sing?*, a symphonic tour of Boubil and Schönberg's work; Stiles and Leigh's *Tom Jones*; Stiles and Drewe's *Just So*; Bartram and Hill's *Not Wanted on the Voyage*; Lady Gaga's tribute to *The Sound of Music* at the 2015 Oscars (with Stephen Oremus); *The Wiz Live!*; Radio City Music Hall's *New York Spectacular* and *Christmas Spectacular*; and work with Rufus Wainwright, Emily Bear, Adam Schlesinger, and Jägermeister Blaskapelle. On Broadway, Jahnke also served as conductor for *Aida* and music supervisor for *Escape to Margaritaville* and *Memphis*. He was apprentice and assistant to orchestrator William David Brohn on *Sweet Smell of Success*, *Ragtime*, *The Secret Garden*, *The Three Musketeers*, *The Witches of Eastwick*, *Mary Poppins*, and *Wicked*.

JASON SHERWOOD

(Scenic Design) is a Drama Desk Award, Lucille Lortel Award, and Henry Hewes Design Award nominee. He previously designed the Globe's productions of Ken Ludwig's *The Gods of Comedy* and *Red Velvet*. Sherwood recently designed *Rent: Live*; Sam Smith's arena world tour and campaign television appearances (including "The Grammy Awards," "Saturday Night Live," and "Ellen: The Ellen DeGeneres Show"); the Spice Girls world tour; and "The People's Choice Awards" on E! He has also designed for New York Theatre Workshop, The Playwright's Realm, Rattlestick Playwrights Theater, American Repertory Theater, and Guthrie Theater, among many others. @JasonSherwoodDesign.

ANITA YAVICH

(Costume Design) designed the Broadway productions of *Fool for Love*, *Venus in Fur*, *Chinglish*, and *Anna in the Tropics*. Her other New York credits include *The Mother* (Atlantic Theater Company), *Apologia* (Roundabout Theatre Company), *Soft Power* and *Oedipus El Rey* (The Public Theater's New York Shakespeare Festival), *The View Upstairs* (Lynn Redgrave Theater), *The Legend of Georgia McBride*, *Coraline*, and *The Wooden Breeks* (MCC Theater), *Nathan the Wise*, *The Caucasian Chalk Circle*, *Orlando*, *New Jerusalem*, and *Texts for Nothing* (Classic Stage Company), *Thom Pain* (based on nothing), *Big Love*, *Kung Fu*, *Golden Child*, and *Iphigenia 2.0* (Signature Theatre Company), *The Oldest Boy* (Lincoln Center Theater), *The Moors* (The Playwrights Realm), *The Explorers Club* (Manhattan Theatre Club), and *Macbeth*, *Coriolanus*, and *Švejk* (Theatre for a New Audience). Her opera credits include *Aida* (San Francisco Opera, Washington National Opera, Seattle Opera), *Cyrano de Bergerac* (La Scala, The Metropolitan Opera, Royal Opera House), and *Les Troyens* (The Met). Yavich was also the puppet and costume designer for *The Sound of Music* (Salzburger Marionettentheater). She has received Obie, Lucille Lortel, Drama Desk, and Ovation Awards. Upcoming she will design *Der Ring des Nibelungen* for Opera Australia in Brisbane.

ISABELLA BYRD

(Lighting Design) is a Brooklyn-based designer. She received an Obie Award for her design of Caryl Churchill's *Light Shining in Buckinghamshire* directed by Rachel Chavkin at New York Theatre Workshop. Her recent New York credits include Jeremy O. Harris's "Daddy" *A Melodrama* (The New Group/Vineyard Theatre), *Plano* (Clubbed Thumb), *Continuity* (Manhattan Theatre Club), and *The Thanksgiving Play* (Playwrights Horizons). Her regional work includes *Seascape* (American Conservatory Theater), *The Member of the Wedding* and *Artney Jackson* (Williamstown Theatre Festival), *Angels in America* (co-designer) and the 2018 Humana Festival (Actors Theatre of Louisville), and other designs (Portland Center Stage, City Theatre). Her upcoming credits include designs at Williamstown Theatre Festival, Playwrights Horizons, Westport Country Playhouse, Shakespeare Theatre Company, Hartford Stage, and Alley Theatre. isabellabyrd.design.

NEVIN STEINBERG

(Sound Design) previously designed The Old Globe's production of *Bright Star*. His Broadway credits include *Hamilton*, *Dear Evan Hansen*, *Hadestown* (Tony Award), *The Cher Show*, *Bandstand*, *Bright Star*, *It Shoulda Been You*, *Mothers and Sons*, *Rodgers + Hammerstein's Cinderella* (Tony nomination), *The Performers*, and *Magic/Bird*. His Off Broadway credits include *Dear Evan Hansen*, *Hamilton*, *The Landing*, and *Far from Heaven*. He designed over 30 Broadway productions with Acme Sound Partners, receiving five additional Tony nominations, for *The Gershwins' Porgy and Bess*, *Bengal Tiger at the Baghdad Zoo*, *Fences*, *Hair*, and *In the Heights*.

LYDIA FINE

(Shadow Sequences and Puppetry Co-Design) is a Brooklyn-based designer and award-winning creative director. She has been working with PigPen Theatre Co. since their days together at Carnegie Mellon University. Her past productions with them include *The Old Man and The Old Moon*, *The Nightmare Story*, and *The Hunter and The Bear*. When Fine is not playing with shadow puppets, she is working in various media, creating worlds and characters for films, music videos, photo shoots, and immersive events. lydiafine.com.

NICK LEHANE

(Shadow Sequences and Puppetry Co-Design) worked previously with PigPen Theatre Co. as the puppet designer for *The Phantom Folktales* and the understudy for *The Old Man and The Old Moon*. His puppet play *Chimpanzee* premiered earlier this year at HERE Arts Center. His original puppet work has shown at St. Ann's Warehouse, Puppet BloK at Dixon Place, The Jim Henson Carriage House, Special Effects Festival at wild project, and Pillsbury House Theatre. Lehane's select puppet performance credits include Robin Frohardt's *The Plastic Bag Store* and *The Pigeoning* (HERE Arts Center, international tour), *Petrushka* (Giants Are Small, New York Philharmonic, Barbican Centre), Islamic Solidarity Games Opening Ceremonies (Baku, Azerbaijan), Doug Fitch's *El Retablo de Maese Pedro* (American Symphony Orchestra, Bard SummerScape), James Ortiz's *The Little Mermaid* (Glass Bandits Theater Company, Strangemen Theatre Company), and "Lore" (Amazon). He also provided puppet and movement direction for *SeaWife* (Naked Angels). Lehane received his B.F.A. in Drama from Carnegie Mellon University.

TARA RUBIN CASTING

(Casting) has cast the Globe's productions of Ken Ludwig's *The Gods of Comedy*, *Life After*, *The Heart of Rock & Roll*, *Much Ado About Nothing*, *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *Ain't Too Proud—The Life and Times of The Temptations*, *King Kong*, *The Band's Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *Gloria: A Life*; *Smokey Joe's Cafe*; *Clueless, The Musical*; *The Band's Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. They have also cast regionally for McCarter Theatre Center, Yale Repertory Theatre, La Jolla Playhouse, Paper Mill Playhouse, Berkeley Repertory Theatre, and more.

LIBBY UNSWORTH

(Production Stage Manager) is thrilled to be back at The Old Globe, having previously stage managed *Barefoot in the Park* and *The Old Man and the Old Moon*. Her Broadway credits include *Prince of Broadway*, *Les Misérables*, *The Visit*, and *Scandalous*. Her Off Broadway credits include *The Niceties* and *Sell/Buy/Date* (Manhattan Theatre Club), *The Beast in the Jungle* (Vineyard Theatre), *At Home at the Zoo* (Signature Theatre Company), *Fire and Air* (Classic Stage Company), *Murder for Two* (New World Stages), *Bunnica: A Rabbit Tale of Musical Mystery* (DR2 Theatre), *Next Fall* (Naked Angels), and *Speech & Debate* (Roundabout Theatre Company). She has worked regionally at The 5th Avenue Theatre, George Street Playhouse, Two River Theater, Williamstown Theatre Festival (eight seasons), Geffen Playhouse, Goodspeed Musicals, and Huntington Theatre Company. She received her B.F.A. in Stage Management from Boston University.

BENJAMIN BLAINE HAWKINS

(Assistant Stage Manager) has worked on the Off Broadway productions of *The Secret Life of Bees* (Atlantic Theater Company), *The Beast in the Jungle* and *Gloria* (Vineyard Theatre), *In & Of Itself* (Daryl Roth Theatre), *Evening at the Talk House* and *Sweet Charity* (Signature Theatre Company), *A Taste of Things to Come* (York Theatre Company), *The Wolves* (The Playwrights Realm), *Zuccotti*

Park (New York International Fringe Festival), *Freedom Riders: The Civil Rights Musical* (New York Musical Festival), *Head of Passes* (The Public Theater), *Smoke Fall*, *Lost Girls*, and *The Legend of Georgia McBride* (MCC Theater), *Wide Awake Hearts* (59E59 Theaters), and *Lazarus* (New York Theatre Workshop). His other theatre credits include *Back Home Again* (Aruba Productions), *Radioactive* (Manhattan School of Music), and *Perfect Picture* (The Mill). His television credits include "Gotham" (Fox) and "Homeland" (Showtime). He has also worked with fashion clients Chanel, rag & bone, Hugo Boss, Phillip Lim, Cartier, Valentino, Armand de Brignac, H&M, Fenty, Ralph Lauren, and the Met Gala.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of

The Wanderers. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as

Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.

PIG PEN SPECIAL THANKS

For all the years of love and unwavering support, Alex thanks Carrie and his family; Arya thanks Jessie, Arteen, Parisa, and Majid; Ben thanks Kate and the Ferguson and Haynie families; Curtis thanks the Rocks and the Gillen-Chillen; Dan thanks Katie, Mom, Dad, Matthew, Laraine, and Luke; Matt thanks Emily, Kyle, Mom; and Dad; and Ryan thanks Rose, Sean, June, Careena, Mom, and Dad.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

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Tara Rubin Casting
Tara Rubin, CSA;
Merri Sugarman, CSA; Laura Schutzel, CSA;
Kaitlin Shaw, CSA; Claire Burke, CSA; Peter Van Dam, CSA
Felicia Rudolph, CSA; Xavier Rubiano, CSA;
Louis DiPaolo; Kevin Metzger-Timson; Juliet Auwaerter

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Jason Sherwood, Scenic Design
@JasonSherwoodDesign

Anita Yavich, Costume Design

Isabella Byrd, Lighting Design
www.isabellabyrd.design

Nevin Steinberg, Sound Design

Lydia Fine, Shadow Sequences and Puppetry Co-Design
www.lydiafine.com, @lyddypiddy

Nick Lehane, Shadow Sequences and Puppetry Co-Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.

**MAKING THEATRE MATTER:
TRANSFORMATION AND IMPACT**

BY LISEL GORELL-GETZ

Our primary goal in the Arts Engagement Department is to make theatre matter to more people, offering transformational experiences and impacting lives throughout San Diego with robust community partner relationships and exceptional programming. Our Teaching Artists develop curricula in collaboration with communities, encouraging classroom experiences rich with the opportunity to learn the so-called "soft skills" that provide lasting impact to students.

For many years one of our strongest educational and community partnerships has been with School in the Park (SITP), a multi-visit museum program that blends formal and informal learning specifically for Rosa Parks Elementary School and Wilson Middle School students in the City Heights neighborhood of San Diego.

When SITP students visit The Old Globe, they are immediately immersed in a theatre environment that focuses on discovery, creativity, and ensemble building. While exploring the words of William Shakespeare, students work in small, collaborative groups and learn authentic rehearsal techniques. And just like artists in the professional theatre world, these elementary and middle-school students are building skills they will need for a successful future: communication, teamwork, adaptability, problem solving, leadership, positive attitude, and self-confidence.

All SITP students learn why theatre matters through standards-based curricula specially designed for each grade level. Students explore the vocabulary of theatre making, then dive into expanding skills through design, performance, and writing projects. In addition to this rigorous study, the fifth through eighth graders who come to The Old Globe with SITP get private behind-the-scenes tours and learn about careers in the arts from the professionals at work. It all adds up to a transformational week of exploration and learning.

Students and classroom teachers alike love their time at The Old Globe. Donna Bates, a sixth-grade English language arts teacher at Wilson Middle School, has been bringing her students to SITP for several years. "I feel like the Globe experience opened windows to sights that some of my kids never knew existed. Seeing the smiles on their faces, hearing the laughter, and watching them genuinely have fun and take risks in front of their peers and the adults they had recently met—it did my heart good! Their desire to be present in the space was also evident when watching them engage, open up, and take command of the roles they portrayed in their performances, after just one week in the Globe classroom."

"THE GLOBE EXPERIENCE OPENED WINDOWS TO SIGHTS THAT SOME OF MY KIDS NEVER KNEW EXISTED."



Teaching Artist Randall Eames with students of School in the Park. Photos by Rich Soublet II.

Julissa, an eighth-grade student entering Hoover High School this fall, recalls how coming to The Old Globe with SITP changed her intended area of focused study. "When we went to the Globe and started writing poems, I had a lot of fun expressing my feelings through writing, so I thought maybe I could go to the Academy of Literature, Media, and Arts and learn to write songs. I'd never really thought about poetry, but then I started learning about it more, and I thought, 'This is actually kind of cool.' One of the students in my class actually went up and read his own poem, and he helped the professional poets read some of the other ones too!"

Time and again, the classroom teachers and our Teaching Artists report that even in a brief weeklong theatre experience, SITP students find themselves blossoming with self-confidence, building new collaborative skills, and discovering their own creative potential. Indeed, the young adults in SITP discover that theatre matters as one of the essential building blocks they can rely on to navigate the world as creative, collaborative leaders. ■

Lisel Gorell-Getz is the Master Teaching Artist and Arts Engagement Programs Manager for School in the Park at The Old Globe.

School in the Park is generously funded by Price Philanthropies with additional support from the Ann Davies Fund for Teaching Artists.

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The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Kristina Keeler at (619) 684-4140 or kkeeler@TheOldGlobe.org.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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 Justin Waldman Associate Artistic Directors
 Jessica Bird Beza Interim Associate Artistic Director
 Danielle Mages Amato Literary Manager/Dramaturg
 Lamar Perry Artistic Associate
 Ngozi Anyanwu, Jessica Hilt, Jiréh Breon Holder,
 JC Lee, Justin Levine, Mona Mansour, Laura Marks,
 Jonathon Mello, Mike Sears, Gill Sotu,
 Karen Zacarias Commissioned Artists
 Dezell Lathon Artistic Intern

PRODUCTION

Benjamin Thoron Production Manager
 Leila Knox Associate Production Manager
 and Production Stage Manager
 Debra Pratt Ballard Producing Associate
 Nor Cooling Company Manager
 Carol Donahue Production Coordinator
 Jennifer Watts Assistant Company Manager
 Camryn Burton Company Management Assistant

TECHNICAL

Joe Powell Technical Director
 Wendy Berzansky Associate Technical Director
 Brian McVicker, Lucas Skoug,
 Adina Weinig Assistant Technical Directors
 Eileen McCann Resident Design Assistant
 Diana Rendon Scenery Office Assistant/Buyer
 Kurtis Weichers Master Stage Carpenter/Head Rigger
 Gillian Kelleher Master Carpenter
 Jack Hernandez Master Carpenter, Festival
 Gavin Barba, Chris Chauvet, Jason Chohon, Carter
 Davis, Veronica Hernandez, Sloan Holly, Jacob Martin,
 Matthew Muranaga, William Phillips, Emilio Raya,
 Mark Soares, J. Michael Stafford,
 Evelyn Walker Carpenters
 Francisco Ramirez Scene Shop Operations Assistant
 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, Jennifer Baldwin, Victoria Erbe,
 Miranda Friel, Torrey Hyman, Adam Parrocha,
 Anna Shonle, David Weeks Scenic Artists
 Genevieve Phanhtaly, Val Philyaw Run Crew, Festival
 Kendall Northrup, James Ramirez Run Crew, Globe
 Taylor Sanit Scenic Artist Intern

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Shields Resident Design Associate
 Lisha Sanger-Greshko Assistant to the Director
 Shelby Williams Design Assistant/Shopper
 Katie Knox Design Assistant
 Erin Cass, Emily Robertson Drapers
 Su-Lin Chen, Wendy Miller Tailors
 Anne Glidden Grace, Lisa Goering, Sonya Levin, Susan
 Sachs, Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Bonnie Clinnin, Cat Frazier, Nunzia Pecoraro,
 Heather Premo Stitches
 Kristin Womble Craft Supervisor/Dyer/Painter
 Sharon Granieri, Stephanie Parker,
 Emily Wilson Craft Artisans
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Albee Alvarado, Kimberly Eddo Wig Assistants
 Beth Merriman Interim Wardrobe Supervisor
 Kelly Marie
 Collette-Sarmiento Wardrobe Crew Chief, Globe
 Jimmy Masterson Wig Running Crew, Globe
 Jazmine Choi Wardrobe Crew, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Debbie Callahan Wardrobe Crew Chief, Festival
 Megan Jones, Stephanie Kwik Wig Running Crew, Festival
 Terrie Cassidy, Lauren Jones, Sunny Haines,
 Carissa Ohm Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
 Kristin Steva Campbell Associate Properties Director
 Rory Murphy Lead Artisan
 Jacob Sampson Prop Shop Foreman
 Andrew Recker Property Master, Globe
 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kyle Melton Properties Carpenter
 Lauren Chen, Ava Ehlers, Teri Tavares,
 Megan Tuschhoff Properties Artisans
 Trish Rutter Properties Painter
 Savannah Moore Properties Buyer
 Avery Ehlers Properties Intern

LIGHTING

Shawna Cadence Lighting Director
 Heather Reynolds Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Stephen Schmitz Lighting Assistant
 Michelle Aguilar,
 Sandra Navarro Follow Spot Operators, Festival
 Michelle Aguilar, Jazzmyn Birdsong, Hannah Beerfas,
 Perla Bshara, Sarah Gonzalez, Ben Heston, Stephanie
 Lasater, Andrew Lynch, Amber Montoya, Sean Murray,
 Sandra Navarro, Michael Rathbun, Victor Reveles,
 Ginnie Rinehart, Samuel Rodriguez, Robert Thoman,
 Katie Torretti Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Brooke Rains Deck Audio, Globe
 Jessica Jakes Deck Audio, Festival
 Kevin Anthenill, Daniel Bentz, Jon Fredette,
 Heidi Gaare, Jeremy Siebert Sound Technicians

ADMINISTRATION

Alexandra Hisserich Management Associate
 Carolyn Budd Assistant to the Artistic and
 Managing Directors

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Manny Bejarano Human Resources Coordinator

MAINTENANCE

Crescent Jakubs Facilities Director
 Johnny Kammerer Custodial Supervisor
 Sekoya Brewington, Virolanda Corona, Violeta Fathy,
 Kenia Garfias, Winter Geiger, Roberto Gonzalez,
 Bernardo Holloway, Carolina Lopez de Orellana,
 Jason McNabb, Victor Quiroz, Vicente Ramos,
 Andrey Repetskiy Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Amanda Banks, Brian Byrnes, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Scott Ripley, Fred Robinson, Abraham Stoll,
 Eileen Troberman M.F.A. Faculty
 Corey Johnston, Dana McNeal, Nate Parde,
 Nicole Ries, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Vietca Do, Katherine Harroff, Erika Phillips,
 Laura Zablitt Arts Engagement Programs Managers
 Lisel Gorell-Getz, James Pillar Master Teaching Artists
 Reanne Acasio Arts Engagement Operations Coordinator
 Leticia De Anda, Kendrick Dial, Randall Eames, Gerardo
 Flores, Monique Gaffney, Jason Heil, Dairrick Khalil
 Hodges, Kimberly King, Erika Malone, Crystal Mercado,
 Jake Millgard, Tara Ricasa, Catherine Hanna Schrock,
 Arielle Siler, Gill Sotu, Skyler Sullivan, Miki Vale,
 Valeria Vega, Taylor Wycoff Teaching Artists
 Sarah Lujan AXIS Production Assistant

FINANCE

Cindy Hunt Senior Accountant
 Mai Nguyen Payroll Coordinator/Accounting Assistant
 Trish Guidi Accounts Payable/Accounting Assistant
 Asia Amic Accounts Payable Assistant
 Tim Cole Receptionist

DEVELOPMENT

Kristina Keeler Deputy Director of Development
 Bridget Cantu Wear Associate Director,
 Strategic Partnerships
 Annamarie Maricle Associate Director,
 Institutional Grants
 Keely Tidrow Associate Director, Major Gifts
 Matthew Richter Associate Director,
 Major Gifts and Research
 Eileen Prisby Events Director
 Derek Legg Donor Engagement Manager
 Matthew B. Williams Development
 Communications Manager
 Janet Gourley Development Administrator
 Rico Zamora VIP Services and Ticketing Coordinator
 Caren Dufour Development Assistant
 Derek Floyd Grants Assistant

DONOR SERVICES

Jyothi Doughman, Anthony Hackett,
 Jerilyn Hammerstrom, David Hanson,
 Helene Held, Barbara Lekes, David Owen,
 Stephanie Reed Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Communications Manager
 Alejandra Enciso-Dardashti Public Relations Associate
 Chanel Cook Digital and Print Publications Designer
 Eve Childs Marketing Assistant
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Nisha Catron, Arthur Faro, Janet Kavin,
 Pamela Malone, Yolanda Moore, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Kathy Fineman,
 Caryn Morgan Lead Ticket Services Representatives
 Kari Archer, Bea Gonzalez, Amanda King, Korrin Main,
 Lauren Mezta, Oceana Morisoli, Victor Salazar,
 April Smitley, Michelle Wiegand,
 Krista Wilford Ticket Services Representatives

PATRON SERVICES

Brian Davis Patron Services Director
 Allison Dorantes, Cynthia Ochoa, Laura Rodriguez,
 Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Jeff Sims Pub Manager
 Patrice Aguayo, Scott Fitzpatrick, Deborah Montes,
 Stephanie Passera Pub Shift Supervisors
 Ethan Aguayo, Tim Angel, Christian Castro, Alexis
 Duran, Cheryl Huston, Anna Ramirez Pub Staff
 Linda Bahash, Barbara Behling, Allison Dorantes,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Joel Javines Security Manager
 Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,
 Bryan Lodahl, Dana L. Matthews, Eleuterio Ramos,
 Yaphet Yokley Security Guards
 Shea Husted, Joseph Lapira VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director